

# A Level

# French

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**Session:** 1984 June  
**Type:** Question paper  
**Code:** 9110

FRENCH  
ADVANCED LEVEL

9110/1, 9112/1  
8123/1

FRENCH LANGUAGE

AO LEVEL

PAPER 1 (COMPOSITION)

(Two hours and a half)

Questions 1 and 2 each carry half of the maximum marks for the paper.

1 Translate into FRENCH:

"Sergeant Morris," said Mr White, introducing him.

They shook hands, and taking the seat by the fire, he watched contentedly while his host got out whisky and glasses and stood a small copper kettle<sup>1</sup> by the fire.

At the third glass his eyes got brighter, and he began to talk, the little family circle regarding with great interest this visitor from distant lands, as he spoke of wars and plagues and strange peoples.

"Twenty one years of it," said Mr White, nodding at his wife and son. "When he went away he was a mere boy. Now look at him."

"I'd like to go to India myself," said the old lady.

"You are better where you are," said the sergeant, shaking his head. He put down the empty glass, and sighing softly, shook it again.

"I would like to see those old temples and fakirs,<sup>2</sup>" said the old man. "What was that you started telling me the other day about a monkey's paw, Morris?"

"Nothing," said the soldier hastily. "Nothing worth hearing."

"Monkey's paw?" said Mrs White curiously.

"Well, it's just a bit of what you might call magic, perhaps," said the sergeant.

His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him.

<sup>1</sup> la bouilloire

<sup>2</sup> the same word in French

W. W. JACOBS (adapted)

2 Write an essay in FRENCH on **one** of the following topics. You should write between 250 and 400 words, but quality and orderly composition must not be sacrificed to quantity.

- (a) Quelles étaient vos lectures préférées quand vous étiez petit(e)? Romans d'aventures, contes de fées, bandes dessinées...? Pourquoi?
- (b) « Les sports commercialisés sont « mauvais » pour les spectateurs et les joueurs. » Discutez.
- (c) Quelle est votre attitude à l'égard des religions et de leur influence à notre époque? Discutez.
- (d) D'après vous quels sont les avantages et les désavantages de la discipline dans la vie et à l'école?
- (e) « Les français sont insulaires et chauvins. » Discutez.
- (f) « Les voyages forment la jeunesse » dit le proverbe. Est-ce que cela s'applique à un voyage en France?

FRENCH  
ADVANCED LEVEL

9110/2, 9112/2  
8123/2

FRENCH LANGUAGE

AO LEVEL

PAPER 2 (UNPREPARED TRANSLATION)

(Two hours)

1 Translate into ENGLISH:

Bien que la chambre d'Emily fût petite et meublée de façon assez laide, la jeune fille s'y trouvait

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pensées que cette occupation faisait naître en elle.

JULIEN GREEN (adapted)

2 Translate into ENGLISH:

La moto, tout le monde le sait, c'est la liberté, la circulation sans contrainte. Autrefois l'évasion

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conduite est une activité sociale. On conduit comme on se conduit.

BÉATRICE BERGE (adapted)

## FRENCH

9110/3

## ADVANCED LEVEL

## PAPER 3 (PRESCRIBED TEXTS, ETC.)

(Three hours)

Candidates will be required to answer **four** questions, one on each of four books, which may be taken from any part of the paper provided that not more than three are taken from Section B. Answers may be written in English or in French but there will be no preference for either language in the marking.

## Section A

1 RACINE, *Andromaque*

Either (a) Show how Andromaque attempts to influence Hermione in this passage. How does the language she uses help us to understand her state of mind? In what ways is this scene dramatic?

## ANDROMAQUE

- Où fuyez-vous, madame?  
 N'est-ce pas à vos yeux un spectacle assez doux  
 Que la veuve d'Hector pleurante à vos genoux?  
 Je ne viens point ici, par de jalouses larmes,  
 5 Vous envier un cœur qui se rend à vos charmes.  
 Par une main cruelle, hélas! j'ai vu percer  
 Le seul où mes regards prétendaient s'adresser:  
 Ma flamme par Hector fut jadis allumée;  
 Avec lui dans la tombe elle s'est enfermée.  
 10 Mais il me reste un fils. Vous saurez quelque jour,  
 Madame, pour un fils jusqu'où va notre amour;  
 Mais vous ne saurez pas, du moins je le souhaite,  
 En quel trouble mortel son intérêt nous jette,  
 Lorsque de tant de biens qui pouvaient nous flatter,  
 15 C'est le seul qui nous reste, et qu'on veut nous l'ôter.  
 Hélas! lorsque, lassés de dix ans de misère,  
 Les Troyens en courroux menaçaient votre mère,  
 J'ai su de mon Hector lui procurer l'appui:  
 Vous pouvez sur Pyrrhus ce que j'ai pu sur lui.

Or (b) "Who kills Pyrrhus? The four main characters are all responsible for this death." What is your view?

2 MOLIÈRE, *L'Avare*

Either (a) To what events does the following passage refer? What is the importance of this speech? What comedy do you find in this?

Et moi, pour vous répondre, j'ai à vous dire que les choses sont fort égales; et que si vous auriez de la répugnance à me voir votre belle-mère, je n'en aurais pas moins sans doute à vous voir mon beau-fils. Ne croyez pas, je vous prie, que ce soit moi qui cherche à vous donner cette inquiétude. Je serais fort fâchée de vous causer du déplaisir; et si je ne m'y vois forcée par une puissance absolue, je vous donne ma parole que je ne consentirai point au mariage qui vous chagrine.

Or (b) To what extent does Molière manage to make the story of a man's greed and selfishness into a comedy?

3 PARMÉE, *Twelve French Poets*

Either (a) What ideas does Lamartine express here? How far do these stanzas seem to you to be typical of the other poems you have read by him?

La poussière du soir y volait de la terre,  
 L'écume à blanches flocons sur la vague y flottait;  
 Et mon regard long, triste, errant, involontaire,  
 Les suivait, et de pleurs sans chagrin s'humectait.

Et tout disparaissait; et mon âme oppressée  
 Restait vide et pareille à l'horizon couvert;  
 Et puis il s'élevait une seule pensée,  
 Comme une pyramide au milieu du désert:

O lumière! où vas-tu? Globe épuisé de flamme,  
 Nuages, aquilons, vagues, où courez-vous?  
 Poussière, écume, nuit; vous, mes yeux; toi, mon âme,  
 Dites, si vous savez, où donc allons-nous tous?

A toi, grand Tout, dont l'astre est la pâle étincelle  
 En qui la nuit, le jour, l'esprit, vont aboutir!  
 Flux et reflux divin de vie universelle,  
 Vaste océan de l'Être où tout va s'engloutir!...

LAMARTINE

Or (b) "The love of visual, palpable beauty became the chief feature of his work." Show, with illustrations, what is meant by this comment on the work of Gautier. How far, from the poems you have studied, do you agree with the judgment?

4 CONSTANT, *Adolphe*

Either (a) What is the importance of the following episode? What impression do you have here of the relationship between Adolphe and Ellénore? How characteristic of the relationship are the feelings and reactions described here?

Je lui dis enfin qu'ayant aperçu dans mon père l'intention de nous séparer, j'avais senti que je ne pouvais être heureux sans elle; que je voulais lui consacrer ma vie et nous unir par tous les genres de liens. Sa reconnaissance fut d'abord extrême, mais elle démasqua bientôt des contradictions dans mon récit. A force d'instance elle m'arracha la vérité; sa joie disparut, sa figure se couvrit  
 5 d'un sombre nuage.

« Adolphe, me dit-elle, vous vous trompez sur vous-même; vous êtes généreux, vous vous dévouez à moi parce que je suis persécutée; vous croyez avoir de l'amour, et vous n'avez que de la pitié. » Pourquoi prononça-t-elle ces mots funestes? Pourquoi me révéla-t-elle un secret que je voulais ignorer? Je m'efforçai de la rassurer, j'y parvins peut-être; mais la vérité avait traversé  
 10 mon âme.

Or (b) To what extent is *Adolphe* a criticism of what Constant calls an artificial society?

5 ZOLA, *Contes choisis*

Either (a) Do you think the following passage makes a good beginning to the story? Comment on any themes or stylistic features which seem to you characteristic of the *Contes choisis*.

C'est un samedi, à six heures du matin, que je suis mort après trois jours de maladie. Ma pauvre femme fouillait depuis un instant dans la malle, où elle cherchait du linge. Lorsqu'elle s'est relevée et qu'elle m'a vu rigide, les yeux ouverts, sans un souffle, elle est accourue, croyant à un évanouissement, me touchant les mains, se penchant sur mon visage. Puis, la terreur l'a prise; et, affolée, elle a bégayé, en éclatant en larmes:

— Mon Dieu! mon Dieu! il est mort!

J'entendais tout, mais les sons affaiblis semblaient venir de très loin. Seul, mon œil gauche percevait encore une lueur confuse, une lumière blanchâtre où les objets se fondaient; l'œil droit se trouvait complètement paralysé. C'était une syncope de mon être entier, comme un coup de foudre qui m'avait anéanti. Ma volonté était morte, plus une fibre de ma chair ne m'obéissait. Et, dans ce néant, au-dessus de mes membres inertes, la pensée seule demeurait, lente et paresseuse, mais d'une netteté parfaite.

Or (b) "Toujours menacée, la Vie, qui est bonne, ne périra point." How important is this theme in Zola's work?

6 SARTRE, *Les Mains sales*

Either (a) In what ways does the following passage help us to understand Hugo's state of mind at this point and earlier in the play?

HUGO Si tout était une comédie!

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15 tue sans faire souffrir. Où est-il? Existe-t-il? J'ai tiré pourtant. La porte s'est ouverte...

Or (b) "Tension is maintained at an almost melodramatic level." In what ways is this tension produced in *Les Mains sales*?

## Section B

7 JULES ROMAINS, *Knock ou le Triomphe de la médecine*

Either (a) "Rien ne m'agace comme cet être ni chair ni poisson que vous appelez un homme bien portant." What significance has Knock's remark for the play as a whole?

Or (b) "C'est à peine si on trouve un personnage normal dans cette pièce; tout y est exagéré." What are your reactions to this criticism?

8 DUHAMEL, *Le Notaire du Havre*

Either (a) What impression does Laurent give of his father?

Or (b) Discuss the importance of the environmental setting in *Le Notaire du Havre*.

9 SAINT-EXUPÉRY, *Vol de nuit*

Either (a) "Le héros de *Vol de nuit* s'élève à une vertu surhumaine." What do you understand by this? To what degree do you share this feeling?

Or (b) How does Saint-Exupéry succeed in holding the interest of the reader in this story?

10 ANOUILH, *Antigone*

Either (a) "Créon seems to me to be the only true tragic hero." What is meant by this comment? How far do you agree with it?

Or (b) What is the function of le Prologue and le Chœur?

11 IONESCO, *Trois Pièces*

Either (a) "The subject of the play (*Les Chaises*) was nothingness... it was total absence." What does Ionesco mean by this? What dramatic qualities do you see in a play where "nothingness" is the theme?

Or (b) "Quelle est la morale? — C'est à vous de la trouver." Comment on the "morale" of all or any of Ionesco's plays in the light of this remark.

12 DURAS, *Moderato cantabile*

Either (a) "Morte, dit-elle, en souriant de joie." Discuss the ways in which passion and death are linked in this novel.

Or (b) What impression of bourgeois society is suggested in this novel, and by what means does the author convey this impression?

## Section C

13 BIGGS *et al*, *La France: aspects sociaux, politiques et économiques*

C'est pour l'éditeur que les conséquences du phénomène des Prix sont véritablement importantes. Elles ont, en effet, pour les auteurs, peuvent ruiner peu à peu la moralité littéraire. Nous entendons aussi bien moralité de la création que de l'édition.

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Answer part (a) and either (b) or (c)

- (a) (i) Name *four* of the principal *prix littéraires*.  
 (ii) What is meant by "aubaine" (l. 6); "l'effraction littéraire de décembre" (ll. 15-16)?  
 (iii) What point is made by the writer in: "La chance, le hasard... tardait trop à venir" (ll. 9-11)?  
 (iv) In what sense can *prix littéraires* be said to "ruiner peu à peu la moralité littéraire" (ll. 17-18)?  
 (v) What problems does the phenomenon of the *prix* present to publishers?

And Either

- (b) Answer *two* of the following *three* questions:  
 (i) For what reasons were C.E.S. introduced, and have they been a success?  
 (ii) What aspects of French life help explain the popularity of Jean Ferrat's song, *La Montagne*?  
 (iii) How has the life of the *paysan* in France changed during the twentieth century?

Your answers need not exceed 150 words.

Or

- (c) Why has the *cadre* been described as "un nouveau venu" in French society? What attitudes distinguish him from other social groups in contemporary France?

Your answer need not exceed 300 words.

14 PAOLETTI, *Civilisation française contemporaine*

Paresse! Ivrognerie! Ennui! Lorsque les congés payés firent apparaître pour la première fois

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faire face aux besoins illimités résultant du loisir dévorant.

Answer part (a) and either (b) or (c)

- (a) (i) When, and in what circumstances, were *congés payés* introduced in France?  
 (ii) Explain: "ces mots furent brandis comme des épouvantails" (l. 2).  
 (iii) Why was the idea of *congés payés* not universally popular in France?  
 (iv) What distinction does the writer make between *repos* and *loisir*?  
 (v) What characterises the *homme nouveau* (ll. 14-15) to whom the writer refers?

And Either

- (b) Answer *two* of the following *three* questions:

- (i) "Les principes qui gouvernent l'organisation de l'enseignement en France ont été pour la plupart dégagés dès la Révolution". Discuss.  
 (ii) With what justification can L. Wylie refer to the "dépassement du cadre villageois" in France today?  
 (iii) "C'est avec une certaine réticence que les Français ont accepté la Révolution industrielle". Discuss.

Each answer need not exceed 150 words.

Or

- (c) How important a role does France play in the world of the Arts?

Your answer need not exceed 300 words.

15 GISCARD D'ESTAING, *Démocratie française*

Ces systèmes ne sont pas dépourvus d'efficacité, mais ils conviennent à des tâches simples.

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place pour le collectivisme dans notre société démocratique.

Answer part (a) and either (b) or (c)

- (a) (i) What "systèmes" (l. 1) is Giscard referring to here?  
 (ii) What is meant by: "le ressort" (l. 2); "la voie de l'unisson" (l. 15)?  
 (iii) Explain and comment on the image: "Une fois... sociétés collectivistes" (ll. 15-16).  
 (iv) What are Giscard's main criticisms of *le collectivisme*?  
 (v) What psychological arguments does Giscard use in favour of his ideas in this passage?

And Either

- (b) Answer two of the following three questions:

- (i) "Les Français d'aujourd'hui ont du mal à comprendre la société dans laquelle ils vivent." What arguments does Giscard use in support of this theory?  
 (ii) What solution does Giscard propose for what he calls "l'évolution préoccupante de notre démographie"?  
 (iii) Are any of the *idéologies classiques* capable of solving the problems which face France?

Each answer need not exceed 150 words.

Or

- (c) Why, in your view, did Giscard's argument of 1976 fail to impress his electorate in 1981?

Your answer need not exceed 300 words.

16 MICHAEL SHAW, *Reportage: La France depuis 1939*

Créon: Au lendemain d'une révolution ratée, il y a du pain sur la planche, je te l'assure. Mais

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20 refusait un ouvrage. Cela ne m'a pas paru honnête. J'ai dit oui.

Answer part (a) and either (b) or (c)

- (a) (i) From what play is this extract taken? Who is the author?  
 (ii) How is the theme relevant to the France of 1944?  
 (iii) Explain the meaning of the final sentence of Créon's speech ("Mais pour que... pendant un mois" (ll. 10-11)).  
 (iv) What view of politics are we given in Créon's speech?  
 (v) "C'est le métier qui le veut," says Créon (l. 13). Comment on his reasoning here.

And Either

- (b) Answer two of the following three questions:

- (i) How was Saint-Exupéry's work influenced by the events of the period?  
 (ii) What do the extracts in *Reportage* tell us of Albert Camus' favourite themes?  
 (iii) Did all of the writers of the period take to heart Sartre's injunction that "on ne peut tirer son épingle du jeu"?

Each answer need not exceed 150 words.

Or

- (c) Did the theme of Occupation inspire any significant literature during and after the war years in France?

Your answer need not exceed 300 words.

17 DEFAY, SIVIGNON, *La France, généralités (Classe de 1re)*

La population active agricole représente, au recensement de 1975, 2 millions de personnes.

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alpine du Champsaur, 2 exploitations sur 3 sont tenues par des célibataires.

Answer part (a) and either (b) or (c)

- (a) (i) Explain the following expressions: "dédommagement" (l. 7); "un ouvrier ou un employé" (l. 16).  
 (ii) What is meant by "Indemnité Viagère de Départ" (l. 11)?  
 (iii) What particular problems confront the *petit exploitant* in France?  
 (iv) Comment on the various statistics given in this passage.  
 (v) What problems facing the *paysannerie* are highlighted here?

**And Either**

(b) Answer **two** of the following **three** questions:

- (i) What role do *littoraux* and *mers côtières* play in the French economy?  
 (ii) How important a factor has immigration been in France in recent years?  
 (iii) How well provided with inland waterways is France, and what use does she make of them?

Each answer need not exceed 150 words.

**Or**

- (c) What factors have helped the French economy, since 1945, to achieve its present prosperity?  
 Your answer need not exceed 300 words.

(approx. 45 minutes)

ADVANCED LEVEL

Recorded Introduction

These instructions are recorded so that you may get used to the sound of the recording and be quite sure of the procedure.

*Do not turn over or make notes until the end of the first reading. This will be indicated by a signal \**

This paper will consist of two separate questions. In each case the procedure will be the same.

The passage will be read three times.

After the first reading there will be a pause of about two minutes for you to turn over the question paper and read the questions. You may then make notes at any time.

During the second reading there will be a pause of about five minutes after each of the sections, during which you may write your answers.

After the third reading you will be allowed five minutes to revise your answers. A signal will indicate the end of the test.

Hand in any notes you have made separately from your answer paper.

Will the Supervisor please ensure that all notes and spare paper are collected and destroyed.

The title of the first passage is

"Investigating a suspected crime"

Answer the following questions **in English**. Your answers should be concise but include all relevant information. They need not be in complete sentences.

**Question 1**

*Investigating a suspected crime*

**SECTION 1**

- 1 Who was Gonzagala and what was he doing in the hotel? [2]
- 2 What took place in the lounge of the hotel? [1]
- 3 Where were the hotel guests to be interviewed? [1]
- 4 Where were some of the guests to be found, and what were they doing there? [2]
- 5 At what time of the day had the suspected crime occurred? [1]
- 6 The guests reacted in various ways when questioned by the police. Mention two of their reactions. [2]

## SECTION 2

- 7 How pleasantly or otherwise did Inspector Leroy find his enquiries proceeding? [1]
- 8 What part of Leroy's enquiries is described as a "contest in eloquence"? [1]
- 9 What steps did the special correspondents take to obtain information and why? [2]
- 10 To whom did Gonzagala make a telephone call, and why? [2]
- [15]

## Question 2

*Do not turn over or make notes until the end of the first reading.*

The procedure will be as for Question 1.

The title of the passage is

*"The changing face of France today"*

Answer the following questions in English. Your answers should be concise but include all relevant information. They need not be in complete sentences.

## Question 2

*The changing face of France today*

## SECTION 1

- 1 What change in the nature of French society has the author seen in the last forty years? [2]
- 2 In what ways does the young French farmer of today differ from his grandfather? [4]
- 3 What does the author find paradoxical about the wish of many French people to live in the country? [1]
- 4 What proportion of French people have this wish? [1]

## SECTION 2

- 5 What signs of an apparent revival of interest in country life in France are quoted by the author? [3]
- 6 The author refers ironically to a number of activities engaged in by young people who have created their own communities in the country. Mention three of these activities. [3]
- 7 On what grounds does the author seek to criticise the activities of these young people? [1]
- [15]

## SPECIAL PAPER

*(Three hours)*

*Questions 1 and 2 each carry half of the maximum marks for the paper.*

**Begin your answer to Question 2 on a fresh sheet of paper.**

## 1 Translate into FRENCH:

Although Jason visited me a good deal, I had never been to his lodgings. After his vague invitation

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ready until after we've gone home. But it's nice to have them."

NIGEL BALCHIN (adapted)

2 Read the following passage but do **not** translate it. Then answer the questions which follow:

En chaque société, les tendances dominantes de l'esprit public se forment à partir d'un modèle

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importe des consommateurs, on exporte des producteurs. Et l'on tâtonne sur le chemin de la  
25 dictature à la démocratie.

<sup>1</sup> conquérants du Nouveau Monde

<sup>2</sup> assemblées de la noblesse

- (a) Summarise the argument of the passage in about 100 words. [20]
- (b) In what ways does the author present his topic? How do you react to this presentation? [10]
- (c) What do you understand by the following expressions? Expand on a mere translation wherever this is necessary to explain the meaning.
- (i) les tendances dominantes de l'esprit public se forment à partir d'un modèle que se donnent les élites (lines 1–2)
  - (ii) porteurs d'épée (line 3)
  - (iii) décident de n'accepter en leur sein aucun individu s'adonnant au commerce (line 4)
  - (iv) enrégimenté au service de cette altière bureaucratie (line 6)
  - (v) ce système hiérarchique et centralisé (line 11)
  - (vi) Les petites exploitations maintiennent à la terre une main-d'œuvre trop nombreuse. (lines 19–20)
  - (vii) faute de capitaux (line 20)
  - (viii) les devises envoyées par les émigrés (line 23)
  - (ix) On importe des consommateurs, on exporte des producteurs. (lines 23–24)
  - (x) l'on tâtonne sur le chemin de la dictature à la démocratie (lines 24–25)

[20]